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## A GLANCE AT THE TWELVEMONTH

THE present issue of THE ART WORLD being the twelfth, readers will forgive us if we glance back at the past twelvemonth during which the twelve numbers that form the first two bound volumes of the magazine have been appearing. Thus glancing back it is apparent that the publication has fulfilled in large measure the promise made at the beginning in the foreword of the October issue. It has kept to its ideals and to a notable degree increased the number of its articles and illustrations.

While the subtle engravings on wood by Timothy Cole have been issued monthly as frontispieces, color prints and many fine photogravures have varied the program. For the coming year Mr. Cole will furnish six instead of twelve wood-engravings, supplying the frontispiece only on alternate months.

Merger of THE CRAFTSMAN with THE ART WORLD has very sensibly widened the fields of the magazine and brought variety into the illustrations. The crafts have their established place in the temple of art and it is still necessary to be somewhat obstinate in asserting their right to that presence—notwithstanding all that has been done and said to keep the idea of art separate from that of its medium. One of the principles for which THE ART WORLD stands is the independence of art from any thralldom to the material. A work modeled of sand may be a masterpiece of beauty, and another, carved of a precious stone valueless because ugly. THE ART WORLD is trying to suggest the kind of dwelling best suited to our conditions and climate and also such objects in the dwelling as shall be grateful to the eyes as well as practical. It has advocated and will in future urge the adornment of interiors with paintings, sculpture, and textiles whether movable or incorporated with the wall, also the gracing of the exterior of buildings, whether with objects of the fine arts or with flowers and gardens. Perhaps a retrospect of the twelvemonth will show that THE ART WORLD is strong on the practical side.

Taste in objects of the arts is fortunately multifarious—"one man's meat is another man's poison"—but a resolute, down-right declaration that this picture or statue is good and that one is bad, while it may irritate some readers, has the merit of starting discussions and clarifying the reasons for our likes and dislikes. THE ART WORLD is the first art magazine to challenge theories and tastes

in just this way, especially in the papers under the name of Petronius Arbitrator. In art as well as in philosophy there is no Last Word—but that is no reason for failing to express one's beliefs with all the vigor of an advocate.

Among the purposes of the magazine is a careful survey of American art in architecture, sculpture, painting and the applied arts in order to call attention to the best work of the day without forgetting our obligation to the masters of the past. THE ART WORLD is trying to cover a wide field and does not scorn foreign and alien art nor intend to ignore any noteworthy objects that survive from classic times, the dark ages and the Renaissance. A man of curiosity and cultivation—that is the kind of reader the subscriber to this magazine is likely to be—and it is for him and his family circle and his friends that an intellectual feast must be prepared.

It would be a long article that cited the words of good will and even of encomium the editors have received during the past year and also the criticisms, for all of which a general acknowledgment is made, one of heartfelt thanks. Perhaps a single instance however may be specified, since it comes from foreign parts and from a distinguished source. Mr. Henri Bergson told the editors (who received it with a mantling blush) that THE ART WORLD is the greatest magazine of art to-day (*pace* all our admirable rivals here and abroad), that Paris has nothing to compare with it in contents and get-up, and that for lofty idealism it stands in a class by itself.

After that it might seem a waste of words to dilate further on the merits of a magazine that along with some words of reproof has received so many tokens of applause. Yet we may be pardoned for calling attention to the translation of the sketch of a Philosophy of Beauty, as M. Fr. Roussel-Despieres calls his little book *L'Idéal Esthétique*, which has been appearing in twelve monthly parts in this magazine and is finished in the present number. It contains a very remarkable and profound suggestion for all who seek to rearrange their ideas to meet the extraordinary change in views produced by the march of science, socialism and religion during the past half-century. We hope to see this translation issued in book form for the convenience of those who have learned to value it during its appearance in English.

